

About A Girl

By Kurt Cobain



Intro
Moderate Rock ♩ = 132

Em Rhy. Fig. 1 G Em G *Play 4 times (end Rhy. Fig. 1)*

Qtr. 1

mf let ring

The Intro consists of a guitar melody and a bass line. The guitar melody starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The bass line starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The melody is played with a moderate rock feel, and the bass line is played with a steady eighth-note rhythm.

Verse

w/Rhy. Fig. 1 (4 times)

Em G Em G Em G Em G

1., 3. I need an ea-sy friend, I do, with an ear to lend. I
2. I'm stand-ing in your line, hope you have the time.

The Verse consists of a guitar melody and a bass line. The guitar melody starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The bass line starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The melody is played with a moderate rock feel, and the bass line is played with a steady eighth-note rhythm.

Em G Em G Em G Em G

think you fit this shoe, but you have a clue.
Pick a num-ber to, keep a date with you.

The Verse consists of a guitar melody and a bass line. The guitar melody starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The bass line starts with a quarter note G, followed by eighth notes A and B, and a quarter note G. The melody is played with a moderate rock feel, and the bass line is played with a steady eighth-note rhythm.

Chorus

C# C# G# F# C# C# G#

I'll take ad-van-tage while you hang me

let ring

The Chorus consists of a guitar melody and a bass line. The guitar melody starts with a quarter note C#, followed by eighth notes D and E, and a quarter note C#. The bass line starts with a quarter note C#, followed by eighth notes D and E, and a quarter note C#. The melody is played with a moderate rock feel, and the bass line is played with a steady eighth-note rhythm.

F#5^{type 1}To Coda ⊕ E^{type 1}A5^{type 1}

C

out to dry, but I can't see you ev - ery night (for)

w/Rhy. Fig. 1 (2 times)

substitute w/Rhy. Fill 1 (2nd time)

Em

G

Em

G

Em

G

Em

G

free.

Guitar Solo

(Em)

(G)

(Em)

(G)

(Em)

(G)

(f)

let ring ----- 4

(Em)

(G)

(Em)

(G)

(Em)

(G)

let ring ----- 4

let ring ----- 4

Rhy. Fill 1

Em

G

Gtr. 1

f

let ring ----- 4

T

A

B

(Em) (G) (Em) (G)

C#5 G#5 F#5^{tr 2}

C#5 G#5 F#5^{tr 2} A.H. (8va) A.H.

E5 A5^{tr 2} C5

Em G Em G

Em G Em G *D.S. al Coda*

♢ Coda

E B5 A5^{type 2} C5 E E^{type 1}

I can't see you ev-ery night, I can't see you

A5^{type 1} C5

ev-'ry night (for)

w/Rhy. Fig. 1

Em G Em G

w/Rhy. Fig. 1

Em G Em G

free.

G play 3 times

E

Big Cheese

By Kurt Cobain



Intro

Moderate rock ♩ = 120

Intro

Gr. I

*C5 B5

*C5 B5

Play 3 times *C5 B5

T

A

B

* Hammer on with a simultaneous volume swell.

*C5 (B5) Fdbk

C5 Rhy. Fig. 1 B5

C5 B5 (end of Rhy. Fig. 1)

P.M.-----4

P.M.-----4

Verse

w/Rhy. Fig. 1 (3 times)

C5 B5 G/D C5 B5 G

C5 B5 G

1.,3. Big cheese, _

2. Big lies _

P.M.-----4

P.M.-----4

C5 B5 G C5 B5 G C5 B5 G

make me. Mine said _ go to the off - ice.

make mine. Mine said _ go to the off - ice.

w/Rhy. Fig. 1 (1st bar only)

C5 B5 G C5 B5 G C5 B5 G

Big cheese, make me. Mine said

Big cheese, make me. Mine said

Chorus
Rhy. Fig. 2

C5 B5 ^E5 open F#45 G5 ^E6 open

what the hell, Black is black, (no) trad-ing back,

what's the code.

w/Rhy. Fig. 2 (3 times)

F#45 G5 F#45

We were en - e - mies.

(1.) Sure you are,

(2,3.) She eats glue,

1. F#45 G5

(but) what am I? We were en - e - mies.

how 'bout you?

2,3. F#45 G5 To Coda

B5 N.C. B5 N.C. B5 N.C.

Guitar Solo
Rhy. Fig. 3

B(N.C.) N.C. (B5)

Handwritten notes: *D.C.*, *P.C.*, *P.C.*, *B.C.*

8 8 8 8 9 9 9 10 10 10 10 0 9 7 7 9 9 7 7 4 8 8 8 8 10 10 10 10 8 7 7 7 7 0 0 0 0 7 5 5 7 7 5 5 2 7 7 7 7 0 0 0 0

Handwritten notes: *Power chords*, *bar chords*

D.S. al Coda (take 2nd ending)

9 7 7 9 9 7 7 4 8 8 8 10 10 10 10 9 10 9 10 9 10 9 9 0 7 7 7 0 0 0 0 7 8 7 8 7 8 7 7 8 7 8 7 8 7 7

Coda

Handwritten notes: *B5*, *N.C.*, *B5*, *N.C.*, *B5*, *N.C.*

4 0 1 0 9 0 4 0 1 0 9 0 4 0 1 0 9 0 2 0 1 0 9 0

Handwritten notes: *B(N.C.)*, *N.C.*

2 0 1 0 9 0 8 8 8 10 10 10 0 9 7 7 8 8 7 7 4 7 7 7 8 8 8 0 7 5 5 7 7 5 5 2

Downing

Chorus

w/Rhy. Fig. 2 (2 times)
F#5

1. Black is black, _____ (no) trad- ing back. _____
 2. Sure you are, _____ but what am I? _____
 3. She eats glue, _____ how 'bout you? _____

We were en -

c - mies.

Sure you are, _____ what am I? _____

G5 play 3 times F#5 G5

Outro

F#5 G5 B5

Gr. 1

B5 N.C. B5 N.C. B5 N.C.

B5 N.C. B5 N.C. B5 N.C.

B5 N.C. B5

P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

N.C. B5

Fdbk.

Blew

By Kurt Cobain

Tune guitar

2 steps lower

① = C ④ = B \flat

② = G ⑤ = F

③ = E \flat ⑥ = C

This song sounds in C.



Intro

Moderately $\text{♩} = 120$

(Bass) 4

E5 *Gtr. 1 G5 A5 B \flat 5 A5 G5 B \flat 5

f

T
A
B

E5 G5 A5 B \flat 5 A5 G5 B \flat 5

Verse

N.C. (E5)

2nd Verse: sing 8va

A7

If you would - n't mind, ___ I would like to blew, ___

Riff A

1/2 hold bend

Downer

By Kurt Cobain



Intro

Fast rock ♩ = 184

(Bass & drums)

8 Gtr. I (E) E5 Rhy. Fig. 1 C5

E5 C5 E5 C5 E5 C5 (end Rhy. Fig. 1)

Verse

7 (E) E5 C5

1., 2. See spoken lyrics

E5 C5 E5 C5 E5 C5

Chorus

E5 E5 E5 E5

Bb5 B5 C5 B5(N.C.) Bb5 B5 C5 B5(N.C.) Bb5 B5 C5 B5(N.C.)

Hold me down in res - ti - tu - tion liv - ing out your date with fu - sion.

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/ Rhy. Fig. 2

E5 E5 E5 E5

Bb5 B5 C5 B5(N.C.) Bb5 B5 C5 B5(N.C.) Bb5 B5 C5 B5(N.C.)

Is the whole fleece shun in bas - tard? Don't feel guilt - y mas - ter wri - ting.

w/ Rhy. Fig. 1

A5 Bb5 E5 F5

Some - bo - dy said that they're not much like I am, I

A5 Bb5 E5 F5

I know I can make up e - nough words for you to fol - low a - long.

w/ Rhy. Fig. 1

E5 C5 E5 C5 E5 C5 E5 C5

I sink and then some.

B N.C. C (N.C.) B N.C. C (N.C.)

P.M. P.M.

E (N.C.) C (N.C.) B (N.C.) C (N.C.) E (N.C.)

P.M. 4 P.M. 4

Spoken Verse Lyrics

1. Portray sincerity - act out of loyalty.
 Defend your true country - wish away pain.
 Hand out lobotomies to save little families.
 Surrealistic fantasy blind boring plain.
2. Slippery pessimist hypocrite master.
 Conservative communist apocalyptic bastard.
 Thank you dear God for putting me on this earth.
 I feel very privileged in debt for my thirst.

Floyd The Barber

By Kurt Cobain



Intro

Moderate rock = 132

Intro

F5 Rhy. Fig. 1 E5 F5 E5 F5 E5

Otr. 1

Verse

w/ Rhy. Fig. 1 (2 times)

F5 Em F5 E5 F5 E5

1. Bell on a door ring, "Come on in."
3. I sense oth - ers in the room.

(end Rhy. Fig. 1)

F5 E5 F5 Em F5 E5

Floyd ob - serves my hair - y chin. "Sit down (in the) chair, don't
O - pie, Aunt Bea, I pre - sume. They take turns to

F5 E5 F5 E5 F5 Em

be a - fraid." Steamed, hot tow - el on my face, _
cut me up. I died smoth - ered in An - dy's clutch. _

(end Rhy. Fig. 2) w/ Rhy. Fig. 2 (3 times)

Chorus

Rhy. Fig. 2

C# A5 C Ab5 E (b) open C# A5 C

I was shaved, _
I was shamed. _

Ab5 E6 open C# A5 C Ab5 E6 open

I was shamed. I was shaved. I was

To Coda ♪ C# A5 C Ab5 E6 open w/Rhy. Fig. 1

shamed, 2. Bar - ney ties me

F5 E5 F5 E5 F5 Em

to the chair. I can't see I'm real - ly scared.

F5 E5 F5 E5 F5 E5

Floyd breathes hard I hear u zip. Beat me, pressed a -

Chorus w/Rhy. Fig. 2 (4 times) F5 Em C# A5 C A5 E6 open C# A5 C

gainst my lips. I was shaved,

A5 E6 open C# A5 C Ab5 E6 open C# A5 C

I'm a - shamed. I was shaved.

Guitar Solo F5 (C)

I'm a - shamed. I was shaved.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music. Above the first measure is a wavy line and the label '(F)'. Above the second measure is a wavy line and the label '(C)'. Above the third measure is a wavy line and the label '(F)'. The lower staff contains fingerings corresponding to the notes in the upper staff: 1, 1, 6, 1, 9, 9, 1, 9, 3, 1, 6, 1, 3.

The first system of musical notation for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains three measures labeled (C), (F), and (C). The bottom staff is in bass clef and contains three measures corresponding to the top staff. The melody in the top staff is: (C) G4-A4-B4-A4-G4 (quarter notes), (F) G4-A4-B4-A4-G4 (quarter notes), (C) G4-A4-B4-A4-G4 (quarter notes). The bass staff contains a simple accompaniment pattern: (C) G2-A2-B2-A2-G2 (quarter notes), (F) G2-A2-B2-A2-G2 (quarter notes), (C) G2-A2-B2-A2-G2 (quarter notes). The key signature has one flat (Bb), and the time signature is 4/4.

The first system of musical notation for 'The Sound of Silence' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music. The first measure is labeled 'F5' and contains a single note. The second measure is labeled 'E5' and contains a chord of four notes. The third measure is labeled 'F5' and contains a single note. The fourth measure is labeled 'E5' and contains a chord of four notes. Below the second and fourth measures, there is a 'P.M.' (Piano Marking) symbol, which is a dashed line followed by a vertical line and a small '4'.

The musical score for 'D.S. al Coda' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the top staff, the chords F5, E5, F5, and Em are indicated. A 'P.M.' (Pizzicato) instruction is written below the top staff, with a dashed line indicating the duration. The bottom staff contains various musical notations, including eighth and sixteenth notes, rests, and a 'Coda' symbol at the end. The piece concludes with the instruction 'D.S. al Coda'.

◆ Coda

[illegible]

Love Buzz

By Robby Van Leeuwen



Intro

Moderately fast $\text{♩} = 138$

*Gtr. 1

*Gtr. 2

(Bass & Drums)

**Volume swell on A chord

*Both gtrs. are tuned a 1/2 step high on recording. This song sounds in A!

** Created by flipping tape and recording a reverbed decay on the opening chord.

A Rhy. Fig. 1

Riff A

(end Rhy. Fig. 1)

(end Riff A)

Musical notation for Rhythm Figure 1 and Riff A. The top staff shows a melodic line with a long slur over it. The bottom staff shows a bass line with a wavy line above it. The notation includes various musical symbols such as notes, rests, and slurs.

A
Rhy. Fig. 2

Riff B

Musical notation for Rhythm Figure 2 and Riff B. The top staff shows a melodic line with a long slur over it. The bottom staff shows a bass line with a wavy line above it. The notation includes various musical symbols such as notes, rests, and slurs.

(end Rhy. Fig. 2)

A
Both grs.

(end Riff B)

Musical notation for Rhythm Figure 2 and Riff B. The top staff shows a melodic line with a long slur over it. The bottom staff shows a bass line with a wavy line above it. The notation includes various musical symbols such as notes, rests, and slurs.

Verse

N.C.
Gtrs. tacet

Musical notation for the Verse. The top staff shows a melodic line with a long slur over it. The bottom staff shows a bass line with a wavy line above it. The notation includes various musical symbols such as notes, rests, and slurs.

1..2. Would you be - lieve me when I tell you you're the queen of my

Musical notation for the Verse. The top staff shows a melodic line with a long slur over it. The bottom staff shows a bass line with a wavy line above it. The notation includes various musical symbols such as notes, rests, and slurs.

heart?

Please don't de - ceive me when I hurt you,

To Coda ♪ Chorus

w/Fill 2 (2nd time only)

(feedback)
(1st time only)

just ain't the way it seems. ____ Can you feel my

love ____ huzz? ____ Can you feel my love ____ huzz? ____

Can you feel my love ____ huzz? ____ Can you feel my

Interlude

w/Riff A (1st 7 bars only) & Rhy. Fig. 1

w/Fill 1

love ____ huzz? ____

Guitar Solo

A

3

1/2 (hold bend)

fall

fall

fall

Fill 1

Gr. 2:

T

A

B

Fill 2

Gr. 1

T

A

B

full

D.S. at Coda

full

Coda Chorus

A

Can you feel my love ___ buzz? ___ Can you feel my

love ___ buzz? ___ Can you feel my love ___ buzz? ___

Can you feel my love ___ buzz? ___

w/ Riff B & Rhy. Fig. 2

N.C. (Bass & Drums)

3

4

The second system of musical notation for 'The Rose Tree' features a treble clef and a key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The lyrics 'The Rose Tree' are written below the staff. The system concludes with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note over the final measure. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note over the final measure. The lyrics "The Rose Tree" are written below the bass staff.

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. Below the staff, there are two systems of guitar tablature. The first system has two staves, each with a key signature of one sharp (F#) and a common time signature (C). The second system has two staves, each with a key signature of one sharp (F#) and a common time signature (C). The tablature includes fret numbers and a capo position of 2. The score is for a guitar and voice arrangement.

A

A

play 3 times

hoch ges
A

A5
P.M.

Mr. Moustache

By Kurt Cobain



Intro Fast Rock ♩ = 162

(Drums) **Gtr. 1** **N.C.** **Riff A** * play 4 times (end of Riff A)

f

* on D.C., play only 2 times

G5 type 1 **N.C.** **G5 type 1** **N.C.**

Rhy. Fig. 1

G5 type 1 **N.C.** **G5 type 1** **N.C.** (end Rhy. Fig. 1)

Verse w/Rhy. Fig. 1 (2 times)

1.,3. Fill me in on your new vis - ion. wake me up with
2.,4. Show me how you ques - tion ques - tion, lead the way to

in - de - cis - ion. Help me trust your might - y wis - dom,
my temp - ta - tion. Take my hand and give it clean - ing,

w/Riff A (2 times)

yes, I eat cow, I am not proud.
yes, I eat cow, I am not proud.

w/Riff A (2 times)

Bridge

B5 A5^{type 1} C E (N.C.) G5^{type 2} F#5 F5

Eas - y in an eas - y chair.

B5 A5^{type 1} C G5^{type 2}

Poop as hard as rock.

B5 A5^{type 1} C E (N.C.) G5^{type 2} F#5 F5

I don't like you an - y - way.

B5 A5^{trp1} C G5^{trp1} G5

Seal it in a box.

A5^{trp2} G (N.C.) A5^{trp2} E (N.C.) A5^{trp2} G (N.C.)

C5 F#5

Now you.

A5^{trp1} G5 G5^{trp2} E (N.C.) A5^{trp2} G5 G5^{trp2} E (N.C.)

Rhy. Fig. 2

C5 E5 *1st time D.S.*

Now you. (end Rhy. Fig. 2)

w/Rhy. Fig. 2 w/Rhy. Fig. 2 (1st 3 bars only)

Now you. w/RHYTHM N.C.

Now you. Ow.

Dramatic chord

F5 F#5 G5

Negative Creep

By Kurt Cobain

Tune guitar

2 steps lower

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

This song sounds in C.

Fast Rock ♩ = 160



Riff 1 (E♭) *13th*

E (N.C.)
Riff A

p < f

P.M. 4 P.M. 4 P.M. 4 P.M. 4

(end Riff A)

Verse

This is out of our range, this is out of our range, this is out of our range.

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

substitute w/ F#1 (2nd time)

Oh! This is get-ting to be, this is get-ting to be

P.M. 4 Full 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

F#1 **E (N.C.)**

P.M. 4

1 1/2

substitute w/Fill 2 (2nd time)

this is get - ting to be _____ drone. _____ I'm a neg - a - tive creep,

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

14

substitute w/Fill 3 (2nd time)

I'm a neg - a - tive creep, I'm a neg - a - tive creep and I'm stoned.

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 grad. bend full

14

I'm a neg - a - tive creep, I'm a neg - a - tive creep I'm a neg - a - tive creep

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

14

Fill 2 Gtr. 1

grad. bend 1/2

P.M. 4

14

Fill 3 Gtr. 1

grad. bend full

P.M. 4

14

E5 substitute w/ Fill 4 (2nd time) N.C.

moan.

Riff B

(end Riff B)

Fretboard diagram: 0 0 0 0 0 0 0 0 | 7 7 5 4 4 4 | 7 7 5 3 5 7

Dad - dy's lit - tle girl ain't a

Fretboard diagram: 7 7 5 4 4 4 | 7 7 5 3 5 7 | 7 7 5 4 4 4

D.S. al Fine play 6 times

girl no more.

P.M. 4 P.M. 4 P.M. 4 P.M. 4

Fretboard diagram: 7 7 5 3 5 7 | 0 0 (12) 0 0 0 0 (12) | 0 0 (12) 0 0 0 0 (12)

Yeah!

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

Fill

Fretboard diagram: 0 0 (12) 0 0 0 0 (12) | 0 0 0 7 (7) | 0 0 (12) 0 0 0 0 (12)

Fill 4 Cir. 1 E5

T A B

Fretboard diagram: 0 0

First system of musical notation, measures 1-5. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "full".

Second system of musical notation, measures 6-10. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "full".

Third system of musical notation, measures 11-15. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "full".

Fourth system of musical notation, measures 16-20. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "full".

Fifth system of musical notation, measures 21-25. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P.M." and "full".

Tune down 1/2 step

- ① = E^b ④ = D^b
 ② = B^b ⑤ = A^b
 ③ = G^b ⑥ = E^b

Paper Cuts

By Kurt Cobain



Intro

Moderately ♩ = 100

Uncontrolled feedback

drum solo count in
 Gr. 1 F(5)

③ P.S.

⊕ Pick Scrape with flanger effect

Verse

E5 1(5)

E5add#11

F(5)

1. At my feed - ing time ____
2. Black win - dows of paint ____

* 1st time only

E5add#11

F(5)

E5add#11

F(5) E5add#11 2nd time with Fill 1

of light, some - times I can't find my way.
like me, why do they not try to es - cape?

P.M. let ring

F(5) E5add#11

News - pa - pers spread
They bring out the old -

P.M. let ring

F(5) E5add#11

a - round. Soak - ing all that they can.
er ones. They point at my way.

P.M. let ring

F(5) E5add#11

A clean - ing is due
They come with a flash

P.M. let ring

Fill 1

let ring

T
A
B

F(5) E5add11
 a - gain a good hos - ing down.
 of light. and take my fam - ily a - way.
 P.M. let ring

The musical score for 'F(5)' consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and single notes. The bottom staff is a bass line in bass clef, consisting of a series of eighth notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure contains a feedback loop indicated by a dashed line and the text '(feedback)'.

Bridge

The image shows a musical score for a piece titled "E5add11". The score is written on a grand staff with two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B13

The score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "The la - And ver -". The piano part features a simple harmonic accompaniment with chords and single notes.

dy whom I feel ma - ter nat love for can -
y la - ter I have learned to ac - cept

let ring

E E5add#11 E

not look me in the eyes, but I
some friends of ri - di - cule. My whole

let ring

E5add#11

see hers and they are blue and they cock
ex - is - tence is for your a - muse - ment, and that

let ring

E5

and twitch and mas tur - bare
is why I'm here with you.

let ring

Chorus

Rhy. Fig. 2

F5 F#5^{PM} G5 G#5 E⁶ open B5 B#5 Bbsus#11 add#9 E⁶ open

P.M.

Screamed: Ow _____

I said _____
To lake _____

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

so, _____ I said _____
you with me _____

so, _____ I said _____ so, _____ Nir - va - na.
your right _____ to Nir - va - na.

A#5 G5 G6 G5 B#5 B5 B#5 Bbsus#11 add#9 B#5 E⁶ open A#5 G5 G6 G5 B#5

P.M. P.M. P.M.

Nir - van - a. Nir - van - a. Nir - van - a.

To Coda ⊕

B5 B#5 Bbsus(11) add#9 B#5 E⁶ open A#5 G5 G6 G5 E⁶ open F#5^{PM} F#m7

P.M. P.M.

Nir - van - a. Nir - van - a.

D.S. al Coda

F#5^{PM} F#m7

P.M.

F#5^{PM} F 16.

Coda

B5 B5 B7sus11 add9 B5 E6 open A5 G5 G6 G5 E5 open

a Nir - van - a Nir - van - a

F#5 F#5 F#sus4 F#5 F#7sus11 F#5 F#m7 F#5 F#m7 F#5 F#m7 feedback

P.M. P.M. P.M.

* switched off/on/off/on at end by flicking pickup selector switch between bridge pickup (on) and neck pickup (off)

School

By Kurt Cobain



Intro

Free time

Slow rock ♩ = 72

Intro musical notation. Treble clef, key of E major. Rhythm: [mf] (f) (f). Chords: CS, C, A5, E5, D. Bass line: T, A, B. Fingering: 1, 2, 3, 4, 5. Includes a 'Full' note.

Verse w/Riff A

Play 4 times

Verse musical notation. Treble clef, key of E major. Rhythm: 1..2. Would-n't you be-lieve it it's just my luck. (end of Riff A). Includes a 'Full' note.

w/Riff A (1st bar only)

w/Riff A (1st bar only) musical notation. Treble clef, key of E major. Rhythm: would-n't you be-lieve it it's just my luck, would-n't you be-lieve it it's just my luck.

Chorus

Chorus musical notation. Treble clef, key of E major. Rhythm: would-n't you be-lieve it it's just my luck, no re - cess. No re - cess. Chords: CS, C, A5, E5, open D. Includes a 'Full' note.

w/Fill 1

w/Fill 1 musical notation. Treble clef, key of E major. Rhythm: would-n't you be-lieve it it's just my luck, no re - cess. No re - cess. Includes a 'Full' note.

Fill 1 E (N.C.) musical notation. Treble clef, key of E major. Rhythm: no re - cess. No re - cess. Chords: E (N.C.). Includes a 'Full' note.

1.
N.C.

C5 A5 (end Rhy. Fig. 1)
P.M. w/Riff A

No re - cess.

2.

Guitar solo
N.C.

you're in my school a - gain, —

you're in my school a - gain, —

3. You're in my school a - gain, —

you're in my school a - gain, —

Verse

5

1/2 fall

1/2 fall

3

you're in my school a - gain, ____

you're in my school a - gain, ____

Fdbk.

you're in my school a - gain, ____

you're in my school a - gain, ____

Fdbk.

Chorus

w/ Rhy. Fig. 1

No re - cess.

No re - cess.

No re - cess.

C5

w/ Rhy. Fig. 1 (Bars 2 & 3 only: 2 times)

No re - cess.

No re - cess.

C5

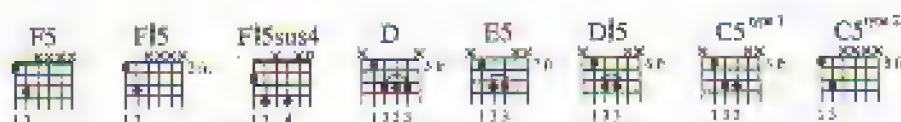
No re - cess.

No re - cess.

C5

Scoff

By Kurt Cobain



Intro

Moderate rock $\text{♩} = 144$

(Drums) 3 Gtr 1 Fdbk. F#5 F5 E5 F#5 F5

mf *f* P.M.

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

P.M. P.M.

F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

Rhy. Fig. 1 (lead Rhy. Fig. 1)

P.M. P.M.

Verse

Rhy. Fig. 1 (4 times)

F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F#7sus4 F5 E5 F#5 F5

1., 2., 3. In my eyes, I'm not la - zy. In my face,

F#5 F5 E5 F#5 F5 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

it's not o - ver. In your room, I'm not old - er.

F#7sus4 F5 E5 F#5 F#5 F#5 F5 E5 F#5 F5 F#5 N.C. F#5 N.C.

In your eyes. I'm not worth it. Give me back my al - co - hol,

F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C.

give me back my al - co - hol. give me back my al - co - hol,

F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C.

give me back my al - co - hol, give me back my al - co - hol,

F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C.

give me back my al - co - hol, give me back my, give me back my,

Chorus

GS GS A5 CS^{type 1} N.C. D

give me back! _____

Rhy. Fig. 2

N.C. CS^{type 1} N.C. D N.C.

(end of Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

CS^{type 2} N.C. D N.C. CS^{type 2} N.C. D N.C.

Heal _____ a mil - lion, kill _____ a mil - lion.

CS^{type 2} N.C. D N.C. CS^{type 2} N.C. D N.C.

Peel _____ a mil - lion, feel _____ a mil - lion.

w/Rhy. Fig. 2 (let 3 bars only)

CS^{type 2} N.C. D N.C. CS^{type 2} N.C. D

Heal _____ a mil - lion, kill _____ a mil -

(D) ES D5 A open ES D5 A open ES D5 A open ES D5

lion. _____

To Coda ♯

1.

E5 D5 ^{A 5} open E5 D5 ^{A 5} open C5¹¹ F#5 F5 E5 F#5 F5

P.M.

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 F#5 F5 F#5

2.

E5 D5 ^{A 5} open ^{G 6} 15fr. open E

Guitar solo (* F#5)

* Bass pedals F# through gtr. solo

let ring 4

let ring 4

let ring 4

let ring 4

(D) (E) (F#)

(D) (E6) (F#)

F#5 F5 E5 F#5 F5

P.M.

D.S. al Coda

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 E (N.C.)

P.M. P.M. P.M.

⊕ Coda

E5 D#5 ^A5 open E6 12fr ^E6 open E5 D#5 ^A5 open E5 D#5 ^A5 open E5 D#5 ^A5 open E5 D#5 ^A5 open

Ah!

E5 D#5 ^A5 open E5 D#5 ^A5 open E5 D#5 ^A5 open E5 D#5 ^A5 open

Oh!

Sifting

By Kurt Cobain



Intro

Moderately ♩ = 116

Intro

Gu. 1 (Drums)

F#bk.

E (N.C.)

P.M. 4

P.M. 4

P.M. 4

E (N.C.) Csus4

E (N.C.) Bsus4 Bbsus4 Asus4

P.M. 4

P.M. 4

1. E (N.C.) Csus4

2. E (N.C.)

1. A -

P.M. 4

P.M. 4

P.M. 4

Verse

E (N.C.) Csus4 E (N.C.) Bsus4 B^bsus4 Asus4 E (N.C.) Csus4

fraid to grade, would-n't it be fun? _____
 2. Spell the smell, would-n't it be fun? _____

Rhy. Fig. 1

P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 1 (3 times)

E (N.C.) Bsus4 B^bsus4 Asus4 E (N.C.) Csus4 E (N.C.) Bsus4 B^bsus4 Asus4

Cross says floss.
 Search for church,

(end Rhy. Fig. 1)

P.M.-----4

E (N.C.) Csus4 Bsus4 B^bsus4 Asus4 N.C. Csus4 Bsus4 B^bsus4 Asus4

would-n't it be fun? _____ } Wet your bed,

would-n't it be fun? _____ }

E (N.C.) Csus4 Bsus4 B^bsus4 N.C. Csus4 Bsus4 B^bsus4 Asus4

would-n't it be fun? _____ { Sun felt numb,
 Cold in coals;

N.C. Csus4 Bsus4 B^bsus4 Asus4 E (N.C.) Dsus4

would-n't it be fun? _____ } Your

would-n't it be fun? _____ }

P.M.-----4

E (N.C.) Dsus4 N.C. Dsus4 E (N.C.) Dsus4

eyes. _ (The) teach - er said, your eyes. _

P.M. 4 P.M. 4 P.M. 4

E (N.C.) Dsus4 E (N.C.) Dsus4 E (N.C.) Dsus4

Preach - er said, your eyes. _ Teach - er said,
Preach - er said,

P.M. 4 P.M. 4 P.M. 4

Chorus
Half Time ♩ = 66
C

E (N.C.) Dsus4 N.C.

Teach - er said. _
Preach - er said. _ Don't have _ noth - ing for you. _

P.M. 4 full full

C N.C. C N.C. play 3 times *

Don't have _ noth - ing for you. _ Don't have _ noth - ing for you. _

full full full full

* On D.S. play 4 times

CS B5

Fine

1. *a tempo*
w/Rhy. Fig. 1

2. Guitar solo
N.C.

4

11 12 (11)

* Gtr. 2 play random licks until end of solo.

fall (let ring)

full

full (let ring)

12 12 (12)

12 12 (12)

12 12

-Allow D note to be 'caught' under the 3rd finger during the bend from A to B. The D note will sound slightly sharp.

full

full (let ring)

full (let ring)

12 12 (12)

12 12 (12)

12 12 (12)

full (let ring)

1/2

semi-harm -----

12 12 12

11 11 11

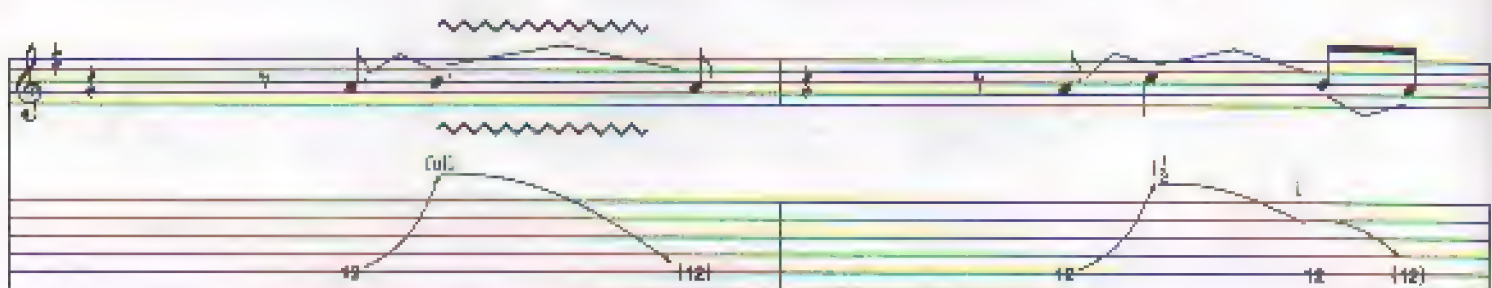
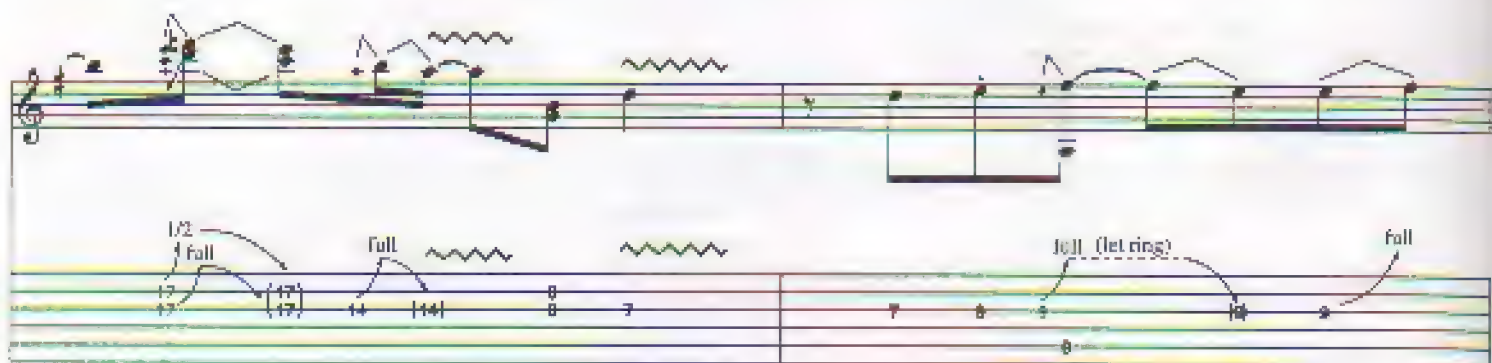
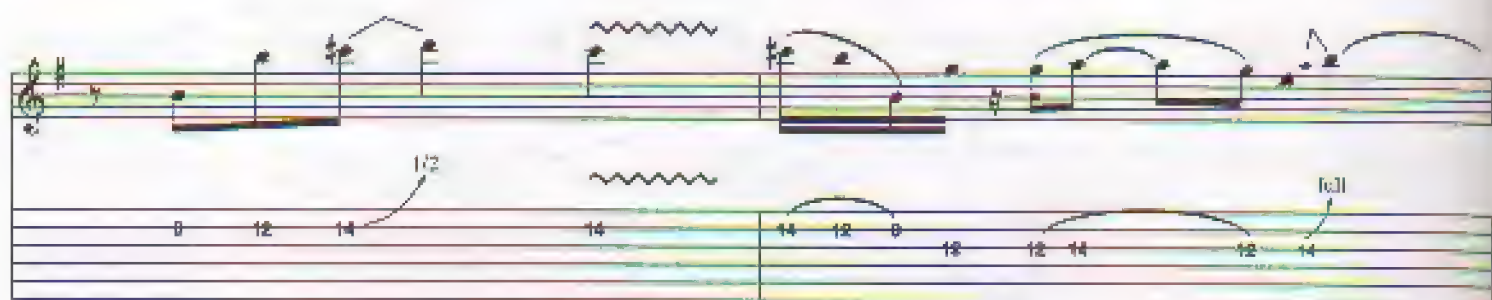
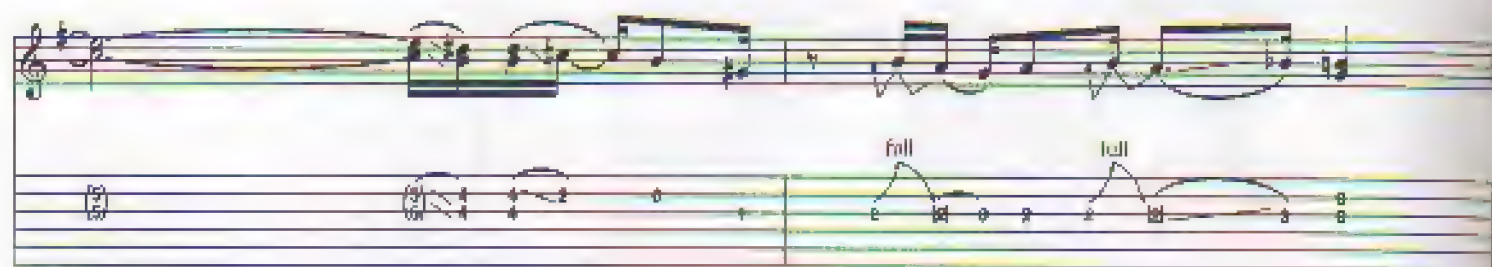
0 2 3 4 5 6

3

7 9 8 8 7 6 5 2

2 x 2

2 3 4 5 6 7 8



Swap Meet

By Kurt Cobain

Tune guitar:

- ① = E ④ = D⁺
 ② = B ⑤ = A⁺
 ③ = G ⑥ = E⁺



Intro

Moderate rock ♩ = 138

Gtr. 1 E5^{open} N.C. G/D F/C# G/D C(-5) (end of Riff A)

Riff A

Verse

w/Riff A (8 times)

1,2,3. They lead a life - style that is com - fort - a - ble.

They trav - el far to keep their stom - aches full.

They make a liv - ing off of arts and crafts.

The kind with sea - shells drift - wood and bur - lap.

They make a deal when they _____ come to town.

The Sun - day swap meet is a bat - tle ground.

She loves him more than he could ev - er know.

He loves her more than he will ev - er show.

A5 C5
Keeps his cig - ar - ettes close to his heart.

N.C.

A5 C5
Keeps her pho - to - graphs close to her heart.

N.C.

A5 C5 A5

(They) keep their bit - ter - ness close _____ to their hearts. _____

G5 F#5 To Coda 1. F E5^{opt}

w/Riff A 2. F

Gtr. 1

Guitar solo
N.C.

F#C# N.C. F#C# N.C. F#C# N.C.

P.M. P.M. P.M.

F#C# D. S. al Coda N.C.

0 Coda F E5